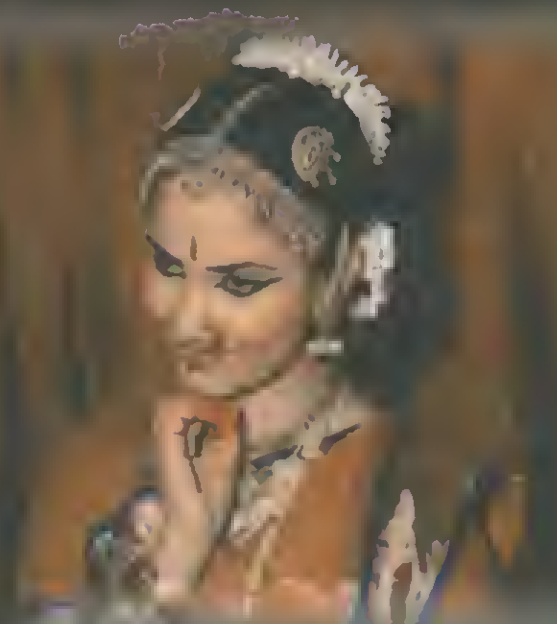




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ಗುಣಗ್ರಾಹಿ



DANCERS AT ANKURA - 2003

THE DYNAMIC DIRECTOR
YKM
BACK AT HOME



SRI KESHAVANANDA BHARATHI SWAMIJI



ಸಾಧನೆಯ ಸಂತಸದಲ್ಲಿ ಕರ್ನಾಟಕ
ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಮತ್ತು ನೈರ್ಮಲ್ಯೀಕರಣ

ಕರ್ನಾಟಕ ಸರ್ಕಾರವು ರಾಜ್ಯದ ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳಲ್ಲಿರುವ ಪ್ರತಿಯೊಬ್ಬರಿಗೆ ದಿನವೊಂದಕ್ಕೆ ಲೀಟರ್ (ಎಲ್‌ಪಿಸಿಡಿ) ಗಳಷ್ಟು ಸುರಕ್ಷಿತ ನೀರನ್ನು ಪೂರೈಸಲು ಕಂಕಣಬದ್ಧವಾಗಿದೆ. ಒಟ್ಟು 56682 ವಸತಿಗಳಲ್ಲಿ 31668 ಜನ ವಸತಿಗಳಿಗೆ 55 ಎಲ್ ಪಿ ಸಿ ಡಿ ನೀರನ್ನು ಈಗಾಗಲೇ ಒದಗಿಸಲಾಗಿದೆ. ಉಳಿದ ಜನ ವಸತಿಗಳಿಗೆ ಮುಂದಿನ ಎರಡು ವರ್ಷಗಳಲ್ಲಿ ತಲಾ 55 ಲೀಟರ್ ನೀರು ಪೂರೈಕೆ. * ಕಳೆದ ಒಂದು ವರ್ಷದ ಅವಧಿಯಲ್ಲಿ 2600 ಕೊಳವೆ ನೀರು ಸರಬರಾಜು ಯೋಜನೆ ಹಾಗೂ ಕಿರುನೀರು ಸರಬರಾಜು ಯೋಜನೆ ಹಾಗೂ 4000 ಕೈ ಪಂಪು ಕೊಳವೆ ಬಾವಿಗಳ ಮೂಲಕ 3000 ಕ್ಕೂ ಹೆಚ್ಚು ಗ್ರಾಮಗಳಿಗೆ ಕುಡಿಯುವ ನೀರು ಸೌಲಭ್ಯ. * ಈ ವರ್ಷ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಯೋಜನೆಗಾಗಿ ರೂ. 345.55 ಕೋಟಿ ಮೀಸಲು. * ಗ್ರಾಮೀಣ ಪರಿಸರ ನೈರ್ಮಲ್ಯದ ಉದ್ದೇಶದೊಂದಿಗೆ ಸ್ವಚ್ಛ ಗ್ರಾಮ ಯೋಜನೆ ಜಾರಿ. ರಸ್ತೆ, ಚರಂಡಿ ಹಾಗೂ ಶೌಚಾಲಯ ಸೌಲಭ್ಯಗಳು. ಹೊಗೆ ರೂತ ಒಲೆ ಸರಬರಾಜು. ಗ್ರಾಮಗಳ ಹೊರವಲಯಗಳಿಗೆ ಗೊಬ್ಬರ ಗುಂಡಿಗಳ ಸ್ಥಾಪನೆಗೆ ಇವು ಈ ಯೋಜನೆಯ ಪಂಚ ಸೂತ್ರಗಳು. ಈ ವರ್ಷ ಒಟ್ಟು ರೂ. 200 ಕೋಟಿ ಮೊತ್ತದಲ್ಲಿ 1000 ಗ್ರಾಮಗಳಲ್ಲಿ ಈ ಯೋಜನೆ ಅನುಷ್ಠಾನ. * ನಿರ್ಮಲ ಗ್ರಾಮ ಯೋಜನೆಯಡಿ 2.48 ಲಕ್ಷ ಗ್ರಾಮೀಣ ಕುಟುಂಬಗಳಿಗೆ ಶೌಚಾಲಯ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಸಹಾಯಧನ ನೀಡಿಕೆ. * ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳಲ್ಲಿ ಕುಟುಂಬ ಶೌಚಾಲಯ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಬಡತನ ರೇಷಿಂಗಿಂತ್ ಕೆಳಗಿನ ಕುಟುಂಬಕ್ಕೆ ರೂ. 2000 ಮತ್ತು ಬಡತನ ರೇಷಿಂಗಿಂತ್ ಮೇಲಿರುವ ಕುಟುಂಬಕ್ಕೆ ರೂ. 1200 ಗಳ ಸಹಾಯಧನ ಸೌಲಭ್ಯ. * ಈ ವರ್ಷದಿಂದ ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳ ಶಾಲೆಗಳಿಗೆ ಕುಡಿಯುವ ನೀರು ಮತ್ತು ಶೌಚಾಲಯ ವ್ಯವಸ್ಥೆ ಕಲ್ಪಿಸಲು ಹೊಸ ಕಾರ್ಯಕ್ರಮ. * ವಿಶ್ವಬ್ಯಾಂಕ್ ನೆರವಿನಿಂದ ರೂ. 442 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ಸಮಗ್ರ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಮತ್ತು ಪರಿಸರ ನೈರ್ಮಲ್ಯ ಯೋಜನೆ. 1105 ಗ್ರಾಮಗಳಲ್ಲಿ ಅನುಷ್ಠಾನ. 923 ಗ್ರಾಮಗಳಲ್ಲಿ ಕಾಮಗಾರಿಗಳು ಪೂರ್ಣ. * ಗದಗ್, ಹಾವೇರಿ, ಧಾರವಾಡ, ವಿಜಾಪುರ ಮತ್ತು ಬಾಗಲಕೋಟೆ ಜಿಲ್ಲೆಗಳ 203 ಗ್ರಾಮಗಳಲ್ಲಿ 69.70 ಕೋಟಿ ವೆಚ್ಚದ ನೆದರ್‌ಲ್ಯಾಂಡ್ ನೆರವಿನ ಕುಡಿಯುವ ನೀರು ಮತ್ತು ನೈರ್ಮಲ್ಯ ಸೌಲಭ್ಯ ಪೂರ್ಣ. * ಮೈಸೂರು, ದಕ್ಷಿಣ ಕನ್ನಡ ಮತ್ತು ಬಳ್ಳಾರಿ ಜಿಲ್ಲೆಗಳಲ್ಲಿ ಪ್ರಾಯೋಗಿಕ ಸುಮುದಾಯ ಆಧಾರಿತ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಮತ್ತು ನೈರ್ಮಲ್ಯ ಯೋಜನೆಯ ಅನುಷ್ಠಾನ. ಇದಕ್ಕಾಗಿ ರೂ. 152 ಕೋಟಿ ಮೀಸಲು. * ಮುಂದಿನ 4 ವರ್ಷಗಳ ಅವಧಿಯಲ್ಲಿ ಗ್ರಾಮೀಣ ಕುಡಿಯುವ ನೀರು ಮತ್ತು ನೈರ್ಮಲ್ಯೀಕರಣಕ್ಕಾಗಿ ರೂ. 444 ಕೋಟಿ ಮೀಸಲು. * ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಯೋಜನೆಗಳ ಕಾರ್ಯಾಚರಣೆ ಕುರಿತು ಸಮೀಕ್ಷೆ. ಸರಾಸರಿ ಶೇ. 93 ಯೋಜನೆಗಳು ಸುವ್ಯವಸ್ಥಿತ ಕಾರ್ಯಾಚರಣೆಯಲ್ಲಿರುವುದು ದೃಢೀಕರಣ. * ರಾಜ್ಯಾದ್ಯಂತ ಕುಡಿಯುವ ನೀರಿನ ಮೂಲಗಳ ಗುಣಮಟ್ಟ ಪರೀಕ್ಷೆ ಕಾರ್ಯಕ್ರಮ ಜಾರಿ. ಈ ವರ್ಷ 2 ಲಕ್ಷ ಮೂಲಗಳ ಸಮೀಕ್ಷೆಯ ಗುರಿ. ಈಗಾಗಲೇ 74,000 ಮೂಲಗಳ ಗುಣಮಟ್ಟ ಪರೀಕ್ಷೆ ಸಂಪೂರ್ಣ. * ರಾಜ್ಯದ 192 ಸಮಸ್ಯಾತ್ಮಕ (ಅಧಿಕ ಫ್ಲೋರೈಡ್ : ಅಧಿಕ ಲವಣಾಂಶ ಇತ್ಯಾದಿ ಕಾರಣಗಳಿಂದ ಕಲುಷಿತಗೊಂಡಿರುವ) ಗ್ರಾಮೀಣ ಜನ ವಸತಿಗಳಿಗೆ ಸುರಕ್ಷಿತ ಕುಡಿಯುವ ನೀರಿನ ಸರಬರಾಜಿಗಾಗಿ ಸಬ್‌ಮಿಷನ್ ಫಿಲೇಷನ್ ಕಾರ್ಯಕ್ರಮ ಜಾರಿ.

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ವೈ.ಕೆ.ಮುದ್ದುಕೃಷ್ಣ ಅವರೊಂದಿಗೆ ಸಂದರ್ಶನ

ಡಾ|| ಎಂ. ಸೂರ್ಯ ಪ್ರಸಾದ್

ಸುಪರಿಚಿತ ಸುಗಮ ಸಂಗೀತ ಗಾಯಕರೂ, ಸಮರ್ಥ ಅಧಿಕಾರಿಗಳೂ ಆದ ವೈ.ಕೆ.ಮುದ್ದುಕೃಷ್ಣ ಅವರು ಎರಡನೆಯ ಬಾರಿಗೆ ಪ್ರತಿಷ್ಠಿತ ಹಾಗೂ ಮಹತ್ವದ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಯ ನಿರ್ದೇಶಕರಾಗಿ ಕಳೆದ ವಾರ ಅಧಿಕಾರ ವಹಿಸಿಕೊಂಡಿರುವುದು ಸ್ವಾಗತಾರ್ಹವೇ ಸರಿ. ತಮ್ಮ ಮೊದಲ ಅವಧಿಯಲ್ಲಿ ಅವರು ಇಲಾಖೆಗೆ ಒದಗಿಸಿದ ಆಯಾಮಗಳು ಹತ್ತು ಹಲವಾರು. ಬಹಳ ವರ್ಷಗಳ ಕನಸಾಗಿದ್ದ ಬೆಂಗಳೂರಿನ ರವೀಂದ್ರ ಕಲಾಕ್ಷೇತ್ರದ ಆವರಣದಲ್ಲೇ ಕನ್ನಡ ಭವನದ ನಿರ್ಮಾಣ ಮತ್ತು ಅದು ನಾಡ-ನುಡಿ-ಸಂಸ್ಕೃತಿಗಳ ಕೇಂದ್ರವಾಗಬೇಕೆಂಬ ಗುರಿಯನ್ನು ಸಾಧಿಸಿದ ಹೆಗ್ಗಳಿಕೆಗೆ ಅವರು ಪಾತ್ರರಾಗಿದ್ದಾರೆ. ಹಾಗಾಗಿ ಈಗ ಕನ್ನಡ ಭವನದಲ್ಲಿ ಬಹುತೇಕ ಎಲ್ಲ ಅಕಾಡೆಮಿಗಳೂ ಕಾರ್ಯರತವಾಗಿವೆ. ಚಿಕ್ಕದಾದರೂ ಬೊಕ್ಕದಾದ ನಯನ ಸಭಾಂಗಣ ಕಲಾವಿದ-ರಸಿಕರ ನಡುವೆ ಅತ್ಮೀಯ ವಾತಾವರಣವನ್ನು ಕಲ್ಪಿಸಿಕೊಟ್ಟಿದೆ. ಕಲೆ ಮತ್ತು ಕಲಾವಿದರ ಕುರಿತಾದ ಸಂಗ್ರಹಾಲಯ ಉಪಯುಕ್ತವಾಗಿದೆ. ಸುಗಮ ಸಂಗೀತ ಪ್ರಕಾರಕ್ಕೆ ಔಚಿತ್ಯಪೂರ್ಣವಾದ ಸ್ಥಾನ-ಮಾನಗಳನ್ನು ಒದಗಿಸುವಲ್ಲಿ ಅವರಿಗೆ ವಿಶೇಷವಾದ ಯಶ ದೊರಕಿದೆ.

ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಯ ರಜತ ಮಹೋತ್ಸವ ಸಂದರ್ಭದಲ್ಲಿ ಅವರ ಪುನರಾಗಮನ ಗಮನಾರ್ಹವಾಗಿದೆ. ಇಲಾಖೆಯ ಸರ್ವತೋಮುಖ ಬೆಳವಣಿಗೆಗಾಗಿ ತಮ್ಮ ಬದ್ಧತೆಯನ್ನು ಉಚ್ಚರಿಸಿದ ಮುದ್ದುಕೃಷ್ಣ ಅವರು ತಮ್ಮ ಭಾವೀ ಯೋಜನೆ ಮತ್ತು ಯೋಜನೆಗಳ ಬಗೆಗೆ ತಮ್ಮ ವಿಚಾರ ಲಹರಿಯನ್ನು ಹೀಗೆ ಹರಿಬಿಟ್ಟರು:

****ಇಲಾಖೆಗೆ ಪುನರಾಗಮನದ ಬಗೆಗೆ ನಿಮ್ಮ ಅನಿಸಿಕೆ ಏನು?**

ತವರು ಮನೆಗೆ ಬಂದಷ್ಟು ಸಂತಸವಾಗಿದೆ. ಹುಟ್ಟು ಕಲಾವಿದನಾದ ನನಗೆ ಅತ್ಯಂತ ಪ್ರಿಯವಾದ, ನನ್ನ ಹೃದಯಕ್ಕೆ ಅಂಟಿಕೊಂಡಿರುವ ಕಲೆಗಾಗಿ ದುಡಿಯುವುದು ನನಗೆ ಅಪಾರ ಆನಂದ ಮತ್ತು ತೃಪ್ತಿಯನ್ನು ಕೊಡುವಂತಹುದು.

**** ಅತಿ ಪ್ರಾಶಸ್ತ್ಯದ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಂಡಿದ್ದೀರೇನು?**

ಇದುವರೆವಿಗೂ ನೆನೆಗುದಿಗೆ ಬಿದ್ದು ಕನ್ನಡ ಭವನದ ಅಪೂರ್ಣತೆಯನ್ನು ಸಾರಿ ಹೇಳುತ್ತಿದ್ದ ಹಿಂಭಾಗದ ಎರಡನೆ ಹಂತವನ್ನು ಸಮರೋಪಾದಿಯಲ್ಲಿ ಗುಣಾತ್ಮಕವಾಗಿ ಮುಗಿಸುವುದು. ಸಂಪೂರ್ಣಗೊಂಡ ಕಟ್ಟಡದಲ್ಲಿ ಉರ್ದು, ಶಿಲ್ಪಕಲಾ ಮುಂತಾದ ಅಕಾಡೆಮಿಗಳಿಗೆ ಸ್ಥಳ ಕಲ್ಪಿಸಿಕೊಡುವುದು. ಇದು ಮುಂದಿನ ಮೂರು ತಿಂಗಳಲ್ಲಿ ಆಗಲೇಬೇಕೆಂಬುದು ನನ್ನ ಆಶಯ. ಜುಲೈ ೨೭ ರಂದು ಜಡಭರತ (ಜಿ.ಬಿ. ಜೋಷಿ) ರ ಶತಮಾನೋತ್ಸವ , ಸೆಪ್ಟೆಂಬರ್ ೨೮ ರಂದು ಶ್ರೀರಂಗರ ಶತಮಾನೋತ್ಸವ ಮತ್ತು ಡಿಸೆಂಬರ್ ೨೯ ರಂದು ಕುವೆಂಪು ಶತಮಾನೋತ್ಸವ, ಅಂತರಾಷ್ಟ್ರೀಯ ಕಲಾವಿದ ರೋರಿಚ್ ಅವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ಹೀಗೆ ನಮ್ಮ ನಾಡಿನ ದಿಗ್ಗಜರ ಶತಮಾನೋತ್ಸವಗಳನ್ನು ಬೆಂಗಳೂರು, ಹುಬ್ಬಳ್ಳಿ-ಧಾರವಾಡ ಬಳ್ಳಾರಿ ಮುಂತಾದ ಕಡೆ ಆಚರಿಸಲು ನಿರ್ಧರಿಸಲಾಗಿದೆ. ಬಿ.ವಿ.ಕಾರಂತರ ಸ್ಮರಣಾರ್ಥ ರಾಷ್ಟ್ರೀಯ ನಾಟಕೋತ್ಸವವೊಂದನ್ನು ಏರ್ಪಡಿಸುವ ಕಾರ್ಯಕ್ರಮವಿದೆ. ಅಕಾಡೆಮಿಗಳ ಸ್ವಾಯತ್ತತೆಗೆ ಧಕ್ಕೆ ಬಾರದಂತೆ ಮತ್ತು ಸ್ವಾತಂತ್ರ್ಯಕ್ಕೆ ಅಡ್ಡಿ ಬಾರದಂತೆ ಗೊಂದಲ ರಹಿತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲಾಗುವುದು. ಸಾಂಪ್ರದಾಯಿಕ ಕಲೆಗಳನ್ನು ವಿಶೇಷವಾಗಿ ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳಲ್ಲಿ ಜನಪ್ರಿಯಗೊಳಿಸಲು ಗ್ರಾಮೀಣ ದರ್ಶನ ಎಂಬ ಶಿರೋನಾಮೆಯಲ್ಲಿ ವಿವಿಧ ಸ್ಪರ್ಧೆಗಳು ಮತ್ತು ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲಾಗುವುದು. ಯೋಗ್ಯ ಹಾಗೂ ಅಪರೂಪದ ಕಲಾವಿದರ ಬಗೆಗೆ ಪ್ರತಿ ಜಿಲ್ಲೆಯಿಂದ ವಿವರಗಳನ್ನು ಪಡೆದುಕೊಂಡು ಅವರಿಗೆ ಸೂಕ್ತ ಪ್ರೋತ್ಸಾಹ ನೀಡಲಾಗುವುದು.

**** ಬೆಳ್ಳಿ ಹಬ್ಬದ ಸಂಭ್ರಮದ ಬಗೆಗೆ ತಿಳಿಸಿ?**

ಇಲಾಖೆಯ ರಜತೋತ್ಸವವನ್ನು ಅಕ್ಟೋಬರ್‌ನಲ್ಲಿ ರವೀಂದ್ರ ಕಲಾಕ್ಷೇತ್ರದಲ್ಲಿ ನಡೆಸಲಾಗುವುದು. ರಾಜ್ಯದ ಎಲ್ಲ ಕಲಾವಿದರ ಸಂಪೂರ್ಣ ಮಾಹಿತಿಯನ್ನು ಒದಗಿಸುವ ಕಲಾವಿದರ ಕೈಪಿಡಿ ಯನ್ನು ಪ್ರಕಟಿಸಲಾಗುವುದು. ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿಗೆ ಕನ್ನಡಿಯಾಗ ಬಹುದಾದ ಇಲಾಖೆಯ ವೆಬ್‌ಸೈಟ್‌ನ್ನು ಸಾದರ ಪಡಿಸಲಾಗುವುದು. ಹಂಪಿ ಉತ್ಸವವನ್ನು ನವಂಬರ್‌ನಲ್ಲಿ ಹೊಸ ಕಾಯಕಲ್ಪದೊಂದಿಗೆ ಏರ್ಪಡಿಸಲಾಗುವುದು. ಅರ್ಹ ಮತ್ತು ನೋಂದಾಯಿತ ಸಂಸ್ಥೆಗಳಿಗೆ ಮಾತ್ರ ಅನುದಾನವನ್ನು ನೀಡಲಾಗುವುದು. ಆರ್ಥಿಕ ಶಿಸ್ತನ್ನು ಕಾಪಾಡಿಕೊಂಡು ಅನುದಾನ, ಕಲಾವಿದರಿಗೆ ಸಂಭಾವನೆ ಇತ್ಯಾದಿಗಳ ವಿತರಣೆ ಮಾಡಲಾಗುವುದು. ಇಲಾಖೆಯ ಕಾರ್ಯ ವೈಖರಿಯನ್ನು ಚುರುಕುಗೊಳಿಸಿ ಕಡತ ವಿಲೇವಾರಿಗಳಲ್ಲಿ ವಿಳಂಬವನ್ನು ತಪ್ಪಿಸಲಾಗುವುದು. ಪ್ರತಿ ಸೋಮವಾರ ಸಭೆ ನಡೆಸಿ ಆಯಾ ವಾರದ ಕಾರ್ಯಪ್ರಗತಿಯನ್ನು ಪರಿಶೀಲಿಸುವ ಕಾರ್ಯಕ್ರಮವನ್ನು ಆರಂಭಿಸಿದ್ದೇನೆ. ಕಲಾವಿದರು ಮತ್ತು ಕಲಾಪ್ರೇಮಿಗಳಿಗೆ ಇಲಾಖೆಗೆ ಮುಕ್ತ ಸ್ವಾಗತವಿದೆ. ಯಾವುದೇ ಆತಂಕ, ಸಂಕೋಚಗಳಿಲ್ಲದೆ ಇಲಾಖೆಗೆ ಅವರುಗಳು ಭೇಟಿ ನೀಡಬಹುದು. ಈ ನಿಟ್ಟಿನಲ್ಲಿ ಎಲ್ಲ ಕಲಾವಿದರ ಮತ್ತು ಕಲಾಪ್ರೇಮಿಗಳ ಸಲಹೆ-ಸಹಕಾರಗಳನ್ನು ನಾನು ಅಪೇಕ್ಷಿಸುತ್ತೇನೆ.

**** ಇಲಾಖೆಯ ಆರ್ಥಿಕ ಪರಿಸ್ಥಿತಿ ಹೇಗೆ?**

ಇಲಾಖೆಗೆ ನೀಡಲಾಗುತ್ತಿರುವ ೨೦ ಕೋಟಿ ರೂಪಾಯಿಗಳ ಅನುದಾನ ಯಥೇಷ್ಟವಾಗಿದೆ. ಸರ್ಕಾರ ಹಾಗೂ ಇಲಾಖಾ ಸಚಿವರ ಪೂರ್ಣ ಬೆಂಬಲ ಮತ್ತು ಸಹಕಾರ ನಮಗಿದೆ. ಆರ್ಥಿಕ ಶಿಸ್ತಿನೊಂದಿಗೆ ಸುಯೋಜಿತ ಮತ್ತು ಉತ್ತಮ ಮಟ್ಟದ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಾವು ನಡೆಸಬಹುದಾಗಿದೆ. ●



The possibility of a whole new language

There have been in the past couple of years several seminars, festivals, workshops exploring the work of various choreographers whose aim is to step beyond tradition. But surprisingly little has been said about the earliest Indian “Modern Dance” which can be traced to the cultural renaissance in the 1930s. Whereas the majority of choreographers today are working in terms of altering the context, presentation and external ethos of a style, leaving the form in tact or at most placing two styles side by side, the earlier attempts were quite different. Most of the radical experiments were conducted by Rabindranath Tagore.

If Uday Shankar was the first to apply practically the idea of form fusion Rabindranath Tagore was probably the first thinker in modern India to conceptualise an aesthetic basis for future dancers. Tagore made dance a respectable activity, encouraging such pioneers as Gowri Devi, Nandita Kripalani, Mrinalini Sarabhai and Shantidev Ghosh. Although he took part in the movement to revive classical dances along with Vallothol and Rukmanidevi Arundale, his own temperament was never quite satisfied with these forms, however pure they might be. Classical dance is a vehicle for a given esoteric message or mood, necessarily representative of a certain cultural ethos. Rabindranath Tagore placed emphasis more on the expression of an individual in response to the surroundings. This important shift parallels that implied by modernisation, “enlightenment” in art—from collective rigidity to disparate flexibility. “Learn many things with discipline”, the poet would say, “but dance your own dance”. Tagore’s idea was to create by a process of absorption, integration and imaginative expansion, the possibility of a whole new language.

It is vital to mention the role played by the singers and musicians who work closely with dancers to produce the sonic back-up that strikes a fine balance between the songs selected and the needs of the performers. Many musicians have been pivotal in the evolution of pure music as applied to various dance-dramas, ballets etc. Some of the gifted and brilliant musicians have been instrumental in the use of rhythmic variations within a song moulding the modes to the requirements of dance.

—Karnataka Kala Sri Dr.M.Surya Prasad.

A Committed Soul: Kamaladevi Chattopadhyay

After the death of Kasturba Gandhi there has been no one in the country one could legitimately call the First Lady in the unconventional sense of the term as one did call Eleanor Roosevelt in the United States long after President Roosevelt was dead. Sarojini Naidu merited the title as long as she lived. After her the title has rightfully belonged to Kamaladevi Chattopadhyay though she has neither claimed it nor would she wish anyone to consider her in that light. And that has been her special greatness.

Power she has never sought, so one cannot say that it eluded her. And one can see why, reading her unorthodox memoirs. She left the Congress voluntarily, following independence and did not join the government though invited to in several capacities. She belongs to that rare breed—a breed, indeed, long extinguished—that believed that one does not need to have political power to execute powerful ideas.

She has done more in her long lifetime than perhaps anyone else as much in the social as in the political field. Early in her life she “became commander-in-charge of the Congress party’s Women’s Volunteer Corps: she was a member of the AICC and for some time of its Working Committee. She courted imprisonment and spent five years in jail—a record that not many women leaders in this country can boast of. She was where she was most wanted, whether at the Wadala salt pans during the famous salt, satyagraha of the thirties or in the United States lecturing on India’s struggle for independence. When the sub-continent was partitioned she was right there at the border, organising women refugees who were pouring into India. How much the existence of Faridabad township owes to her devoted services only an older generation can

tell. It was at her initiative that the Central Cottage Industries Emporium was set up. For many years she was chairman of the All India Handicrafts Board. She was Founder president of the National Theatre Centre. A mere enumeration of all her manifold activities would fill several pages. Even in her old age she was active and concerned with human affairs. Meeting this frail and unassuming lady one wouldn’t know that she has been a recipient of the Magsaysay Award and the Watumull Foundation Award, not to mention a D.Litt from Benaras Hindu University and several other honours besides. They lie lightly on her shoulders.

Throughout her life Kamaladevi had been a committed person: committed to social reform, enhancement of women’s role in society, education of children, emancipation of the downtrodden whether they be women or artisans and she was afraid neither of societal pressures nor malicious gossip. And she was willing to stand up to anyone she considered to be in the wrong, from Mahatma Gandhi downward. Motilal Nehru would point out to her and say: ‘She is a dangerous woman. She threatens to have me mobbed by a crowd of old women unless I take in-

(Continued on Page 11)



**Dr.A.H.Rama Rao
& Sudha Rao page**

Mercurial movements:

The students of Guru Lalitha Srinivasan of Nupura dazzled in their Bharatanatya performance held at the Dr.H.N. Kalakshetra, Jayanagar under the joint auspices of the Bangalore Lalitha Kala Parishath. The dance programme was held in connection with the yearlong celebration of the silver jubilee year of the school. That Guru Lalitha Srinivasan is a hard taskmaster was proved once again when Ajay Vishwanath, Antara Panda, Nivedita Gupta, Archana, Chandrika Narayana and Natasha stole the show with their mercurial movements and expressive abhinaya.

Excellent backed up by Guru Lalitha Srinivasan (nattuvanga), Mythili Ranganathan (vocal), Madhusudan (violin), Ashwathanarayana (flute) and Narayanaswamy (mridanga), the dancers gave a creditable account of themselves individually and while dancing together. The opening salutation to Lord Soorya on the basis of Muthuswamy

Dikshitar's Navagraha krithi on Ravi "Sooryamoorthi" (Sowrashtra) pleased the eyes. It was a confluence of Bharatanatya and Yoga. The demonstration of Soorya namaskara was appropriate and adequate. The depiction of a few episodes of Mahabharatha with the lyrical support drawn from a Kanakadasa pada "Gombeyaatanu aadisi" was marked by demanding jathis, taut nritta interspersed here and there and fine freezes. The Ashta nayikas were portrayed in a neat disposition. The eight kanda padayas which were used for the delineation had powerful and communicative lyrics. Thus the eight heroines like Proshithartika, Vasavasajjika, Vipralabha, Virahothkhanthita, Khanditha, Kalahaantaritha, Abhisarika and Swadheena patita came to life. The programme concluded with a ragamalika tillana addressed to Sri Krishna.

Madhusudan's ensemble:

Seasoned violinist C.Madhusudan led and directed a five-member violin concert comprising B.S. Madhusudan, Vasuki

Parimala, Savithri Srinivas and Jyothsna Manjunath at the Bharatiya Vidya Bhavan under H.N.Dwarakanath memorial endowment programme. Madhusudan who belongs to the heritage of T.Chowdaiah had chosen to render only Chowdaiah's krithis. The members of the ensemble played with practiced precision. As it was a very short recital the manodharm exercises were kept to their minimum. But still, the presentations vouched for the artistes' musical abilities. 'Prasanna Ganapathi' (Bahudari, with commendable swaras), 'Bhuvaneshwari' (a Telugu krithi in Kalyani raga with short alapana and swaras), 'Nanda Nandini' (on Lakshmi, Kharaharapriya) and a tillana registered well with the audience. R.Ramseh (mridanga) and Krishna prasad (ghata) were the accompanists

Kanyakumari dazzles

Late S.V.Narayana swamy Rao memorial national award was presented to the veteran seven-stringed violinist R.R. Keshavamurthy under the auspices of Sri Rama Seva Mandali, Chamarajpet at the specially erected pandal in the premises of Govt.Fort High School.

A 25-violin ensemble led by the noted violinist

Kanyakumari regaled the audience at the same venue during the month-long Sri Ramanavami concert series. Fitted with an amplifying gadget, Kanyakumari not only directed the presentations but also led the show. The concert betrayed the good effects of rehearsals. There was harmony in the renditions. Though there were some rough edges here and there and in the violin played by a few members of the ensemble, thanks to the talent and expertise of Kanyakumari the entire show clicked. One was delighted to hear to 'Aadisidaleshoda' and 'Ksheera sagara shayana' (Devagandhari) taking shape in its real beauty and splendour. Raga Kadana kutoohala and the most familiar 'Raghuvamsha sudha ambudhi' krithi came forth on the predictable lines. This is an instrumentalist's favourite. The sancharas of the krithi easily enable the instrumentalist to explore his medium and mode. That is what exactly happened. Kanyakumari and her members of the multi-violin ensemble utilized the opportunity to the best impact. They left no phrase to go out of their survey. And hence the ebb and flow of the raga was complete and compact.

The climax of the concert was reached in the detailed delineation of the raga Chandrakauns. The systematic elaboration alapana was followed by an artistic tana. The pallavi was both scholarly and artistic. It was a cascade of melody when one heard 50 different ragas while rendering pallavi.

Anuradha and Rajasekhar shine

Anuradha Madhusudan and M.R.Rajasekhar's veena and sitar jugalbandhi recital yielded mixed results. More rehearsals could have fetched the maximum results. However, Anuradha on her veena praiseworthy proficiency while Rajasekhar's skill was noteworthy. The jugalbandhi began with Kalyanavasantham for Thyagaraja's 'Nada loludai' and Nata 'Mahaganapathim'. Some of the select ragas which have similar entity and existence in both Karnatak and Hindusthani music were neatly rendered. The major item of the jugalbandhi was the elaboration of Kalyani (Yaman in Hindusthani music). Anuradha and Raja sekhar developed the raga in their own styles individually first and later

combined together in sketching a comprehensive swaroota of the raga. The tana by Anuradha and nom-tom by Rajasekhar was scholarly. Both the instrumentalists were at home in demonstrating even mastery over their instruments. The tone and timbre of the stringed instruments matched with each other and one like the incessant flow of music. Experienced and expert mridangist C.Cheluvaraj provided a powerful rhythmic support. Vishwanath Nakod on tabla vied equally for honours.

Fitting finale:

It was a fitting rhythmic finale to the recently concluded 22nd annual five-day Tala vaadyotsava-2003 held under the aegis of the Percussive Arts Center. It is worth noting that the Center's contribution in the propagation and popularisation of various aspects pertaining to the laya in music has been unique, immense and varied. Illustrated and endowment talks, publication of books on laya, arranging interesting programmes highlighting rhythm are some of the significant activities of the Percussive Arts Centre. The birth centenaries of C.S.Sankara sivam, B.K. Padmanabharao and D.

Subbaramaiah and the 125 birth anniversary of Bangalore Nagarathnamma and the great composer Dr.L.Muthaiah Bhagavata were also celebrated.

Singer Tirumale Srinivas (H.Puttachar memorial award), khanjira artiste B.S. Purushottam (CMANA (USA) prize) and Veteran vocalist Madurai T.N.Seshagopalan (Palani Subramanya Pillai award donated by wellknown connoisseurs of music Dr.A.H.Rama Rao and Sudha Rao) received different awards and titles during the five day Taala Vaadyotsava.

After receiving the prestigious K. Putturao Memorial Palghat Mani Iyer Award instituted by the renowned patron of Carnatic music K.K.Murthy, the builder of the world famous Chowdaiah Memorial Hall, the ghata-wizard T.H. Vinayakaram sent the audience at the Chowdaiah Memorial Hall into raptures with his ensemble of percussionists. He was conferred the title of "Ghata Kala Shiromani". Vinayakaram took up the cause ghata seriously and strove successfully in according the ghata (the mud-pot musical instrument) international status and recognition. He has been triumphant both

as a performer and as a teacher. He has countless disciples among whom Karnataka's Sukanya Ramgopal has won worldwide acclaim as the brilliant woman-ghata-player. I was very happy to see her seated next to her Guru Vinayakaram on the stage and rising to the occasion in exhibiting her extraordinary skill. As usual she drew the attention of the rasikas with her powerful and precise strokes.

It was a special type of concert. Vikku, as Vinayakaram is popularly known, led the laya-oriented group presentation sponsored by V.Krishnan of Sri Parthasarathyswamy Sabha. Though we hear some shlokas, Tiruppugazhs etc, rendered with a few jathis (rhythmic syllables) to the accompaniment of tavil during the ashtavadhana rituals in temples, Vinayakaram has exclusively created demanding and new pattern jathis to quite a good number of shlokas in Sanskrit and Tamil.

Vinayakaram and his disciples comprising Sukanya Ramgopal, V.Umashankar, D.V.Venkatasubramaniam(all ghatas), N.Rajaraman (ghata and gettuvadya), A.Ganeshan (morsing) and Umamahesh

Vinayakaram (vocal) began the concert with ghatas tuned in the order of sa ri ga ma pa. It was also pleasing to see those ghatas fitted with imported sound amplifying contact mikes. And it was but natural that the sound produced was vibrant and vivacious. Umamahesh sang a shloka in praise of the late Paramacharya of Sri Kanchi "Arindu terindu" set to khanda chapu tala. The percussionists translated the intricate jathis (like takita taangta) composed by Vikky on their respective instruments.

The highlight of the concert was the rendition of a raga, tana and pallavi in Keeravani set to adi tala climaxing in a rich and resonant laya vinyasa. During this session, the artistes, Sukanya, Vikku and Umashankar in particular explored fully well in producing varieties of sound out of the entire body (the neck, centre and the bottom of the outer surface) and mouth (in changing positions like horizontal, vertical, pressed against the stomach, mouth facing the audience etc) of the ghata. The ghana and naya sounds were astonishing. The two hands, wrists, ten fingers and nails were used in different ways to demonstrate the

various possibilities of the ghata play. Towards the end of the laya vinyasa the ghata was thrown up in the air and caught successively in consonance with the rhythm to render the muktaya karvais. And that won the artistes the roar of applause from the audience. The programme concluded with a song on Sri Chandra sekharendra Swamiji.

Dedicated Mithila Holla

Lean and lissome Mithila Harikrishna Holla impressed the lovers of dance with her dedicated display of Bharatanatya artistry at the ADA Rangamandira. Appro-

priately trained under an enthusiastic Guru Nagabhushana, Mithila was at home in meeting the demands of the nritta, nritya and abhinaya. The Pushpanjali followed by a eulogy of 'Mooshika vahana' (Nata, aditala) saw her growing in confidence. She sketched the traits of the Goddess of Learning on the basis of a Kanakadasa pada 'Nammamma Sharade' (Hamsa dhvani). In the delineation of a Bilahari jathiswara, her hold over rhythm came to the fore. Her abhinaya for Annamacharya's

Bhowli piece 'Sriman narayana' was meaningful. However, one wished she had profundity in it.

K.Dandayudhapani Pillai's popular Poorvikalyani varna was rendered with ease. Though subtle misses in rhythm and some imbalance in ardhmandali on a couple of occasion raised one's eyebrow, Mithila did full justice to the presentation. Nagabhushan led the orchestra with his inspiring nattuvanga. Raju Datar (vocal), Madhusudan (violin) and Tulasiram (mridanga) were the other members of the musical ensemble. ●

ANKURA-2003, an annual festival of dance hosted by the Karnataka Nritya Kala Parishath featuring young dancers was successfully held for five days at the Khimcha auditorium of Bharatiya Vidya Bhavana. K. Niveditha from Mysore (trained by Sheela Sridhar), Shwetha Lakshman (Guru Padmini Rao), Veena Basavarajaiah (Shubha Dhananjaya), Sitara S.Vaidya (T.S.Bhat), J. Chandraprabha (Manjula Paramesh), Kavyasri Jayaram and Akshatha Karanth (KRV Pulikeshi), Vandana Bharadwaj (Poornima Ashok), L.S.Prakrithi (Revathi Narasimhan), Snehasri Srinivas and T.S.Sagar (Guru K.M.Raman of Tumkur) gave a creditable account of themselves. Parishath's efforts in keeping the flag of dance aloft are laudable indeed. ●

Sri Keshavananda Bharathi Swamiji felicitated

Sri Keshavananda Bharathi Swamiji of Sri Edneer Math is a well known artiste and a great patron of art. He has already carved a niche for himself as classical and light classical singer, an exponent of Harikatha and an expert Bhagavatha of Yakshagana. He has brought out a large number of audiocassettes in all the above art forms. Yakshagana and Taala maddale will always be an integral part Sri Swamiji's religious activities. Bharathi Kala Sadana founded by him at Edneer hosts one or the other cultural programme at regular intervals. On the completion of his 60 years the Swamiji was felicitated in a grand programme held at Udupi under the Presidentship of Paryaaya Swamiji of Sri Phalimaru Math. Needless to say, the grand function was marked by a seven day Yakshagana sapthaha. Incidentally, he will be observing this year's Chaturmaasya at Bangalore Branch of Sri Edneer Math situated in Koramangala from 13th July 2003 to 10th Sept. 2003. ●

(Continued from Page 6)

structions from her on how to conduct myself in the Legislature, especially how to cast my vote!" Told in jest, but Kamaladevi was quite capable and more than willing, to carry out the imaginary threat. 'The threat had indeed been made, sufficiently strongly for Motilal to thunder at her: "Are you trying to instruct me how to vote, you slip of a girl?" Kamaladevi then had stood her ground. Much to the amusement of Motilal Nehru who later softened towards her.

She had stood up even to Mahatma Gandhi and when the latter sought to cut down Subhas Chandra Bose after the Tripura Congress she was most upset. In her memoirs she writes: "I watched the piquant scene with utter dismay. Gandhiji seemed invisible. I wished I could meet him, repeat what I had said when he condemned me, that the young expect of the seniors deep sympathetic understanding, large-heartedness, not short temper, carping criticism and severe punishment. But that was not to be". In the past she had been Gandhiji's loyal soldier, ever willing to take on any task, even at the cost of her life. Those who had seen Attenborough's Gandhi would remember the scene of the salt satyagraha at Dharasana.

Here is Kamaladevi's graphic description of what happened at Wadala: "The police who had looked on at this advancing avalanche of law-breakers seemed almost stupefied and had to shake themselves up as from a trance... (They) found it hard to break through the circle, so deep was it that they charged with their batons. The human wall was still unyielding. In the meantime police on horse

back charged at the general crowd... I could hear the dull thud as the blows fell, faint moans as the wounded struck the ground. Still not a cry not an angry snarl. Men and women, young and old, were all facing the attack with unbelievable composure. The blows now rained like a blinding shower. They were directed either at the head or the legs. I felt sick as I caught a youngster near me with a cracked skull. A rough boot pushed me aside and I came down with my arm right on the burning coals..."

That about describes what the freedom struggle meant. Scenes like that were to be seen in almost every city and town. And like all volunteers, Kamaladevi obeyed. She was simply freedom's soldier.

When she was not leading Congress volunteers or spending her time in jail, she was travelling, lecturing, organising conferences, attending meetings, whether of the International Alliance of Women in Berlin, the New Education Movement Conference in Copenhagen, the International league of Peace and Freedom in Prague, the League Against Imperialism in Frankfurt or the Republican Party Congress in San Francisco. Everywhere she met distinguished leaders whose names would make an International Who's Who. Everywhere she was received with affection, warmth as did the Pope who told her:..."I welcome and greet you as a representative of your great country where your leader lived a true Christian life..."

In pre-independence days the British hounded her wherever she went, whether it was Vancouver in Canada, Hongkong and

Colombo in (then) Ceylon, as if she were a dangerous criminal. But true fighters treated her with extra respect. In Eritrea which she visited during the war, she was held up in one place by rebels who had been condemned as bandits. When the men learnt that she was from India they said they would see that no harm would come to her. One of the men pulled a comb from his pocket and offered it to her as a gift! She would remember that bandits too are human”.

Her early friends were Maharshi Karve, Pandita Ramab, Dr James and Margaret Cousin. Later her circle grew until it included anybody who was anybody in India. She was one of the earliest Indian women to stay abroad; she was among the first to take part in plays and at least on one occasion she acted a minor role in a film directed by Bhavnani. She records for the first time that S Satyamurthy, the famous freedom fighter had first won fame as a stage actor as Duryodhana in *Veni Samhara* and Maitreyi in *Mrichchakatika* before he became famous on the political stage.

She speaks teaming up with ‘poet-musician Harindranath’, whom she married but the one amazing thing about this autobiography is “Kamaladevi’s total reticence about her marriage and her divorce. She speaks about her father and mother and her grandmother, but no names are mentioned and no dates. She draws their characters vividly but they are not recognised in terms of names and no family pedigree is mentioned. But she speaks of politicians and her friends freely and especially of the many women who had been

her comrades in the glorious pursuit of freedom, whether it be Madame Cama, Jayaprakash’s wife Prabhavati, the socialist rebel Satyavati (“when she passed out of my life, it were as though I had lost some part of me...”) or Sarojini Naidu.

There is nothing it seems that she did not venture into, none of any note that she did not know. Even at eighty-plus Kamaladevi remained serene, the artist in her surfacing with amazing sureness. In her closing chapter she writes: “As I lean back and close my eyes to relax and let my memories run back the long aisles of time, to know what are the things I wanted most and discover the same yearnings remain most poignant in me still. It is the little things of life—an unhurried life of leisure to dream, to suck in the slow notes of music, to savour of the gifts of nature, the play of light and shadow so reminiscent of life with its joys and sorrows. For I am very human to want the trifles that we usually brush or throw away. In the ultimate an individual is a lonely soul away and apart holding on only those, little things of life while all else had faded away”.

But as one comes to the end of her marvelous recounting of her life, a nagging thought persists: how come she quote so many conversations so freely? Surely, she could not have recorded those conversations word by word in daily diaries?

READ
GUNAGRAHI

The journey of the Gharana

By Bindu Chawla

(Part II)

WE now come to gayakis. Gayakis are time polished formations based on the natural musical experiences of a culture. All true music echoes with the innermost experiences of its people. Whether they are landscape patterns or patterns of thought, each community exudes psychic patterns that are related to its patterns of music. That is why a musician and his listeners can come together in the first place. Right from its specific method of elaborating a raga to its specific taan types, a gayaki is the utterance of what in our ancient texts has been termed as musical 'sanskars'—sanskars which can roughly be understood as the collective memory of a people.

Thus one gayaki can be born from a close association with the dhrupad or quawwali forms, another from the borrowing of certain instrument techniques to cultivate interesting vocalisms. Sometimes nuances in emotional attitude, highlighting some or other aspect of a gayaki, go a long way to give us differently sounding musicians within a single gayaki or gharana itself. This is also one reason why certain groups of ragas only—which best enhance a certain musical temperament—came to be sung by musicians of particular gharanas till recent times.

However, gayakis have been known to be marked by several characteristics. In his well known work *Indian Musical traditions* first published in Marathi in 1961,¹³

Vamanrao Deshpande observed that gharana gayakis were based on voice-types: like the nasal and sharp, the elastic and full throated, the husky almost grating, to give a few examples. A valid, though not very comprehensive theory, this view has provoked reactions from several quarters. "Gharanas are based on musical ideas and aesthetic principles and not on voice-types", declared some teacher-musicians addressing a packed hall in Mumbai. The speakers strongly refuted several of Deshpande's perceptions that have held ground even before his work had first appeared in 1961. On the extreme other end we have Pandit Ravi Shankar who has expressed the view that gayakis are "born of individuality". Most reactions to gharana gayakis can be placed close to either of the above two opinions.

And so, from gayaki to gharana: the question arises, what is the role of personality in gharana-making and gharana-breaking? Does the musical logic of a gharana itself lead to another gharana in course of time?

In a rare lecture-demonstration delivered few years ago at the Sriram Bharatiya Kala Kendra in Delhi, Kishori Amonkar declared, "I am not an innovator!". Amonkar was discussing the creative process functioning within tradition and had smiled while looking intently at the faces in the audience, mostly those of young students of music and dance. Understandably, she was trying to dis-

cern if her statement had made its impact, for she had cut at the other root of several misconceptions—cultivated by musicians themselves—about evolution in classical music being the result of “originality” over and above the gharana system. Personality, rather than originality, she was trying to suggest, was the perfect creation of tradition.

In fact when we sociologically examine the experiments in sargam of the two simply Ustads mentioned at the beginning of this article, they do not reveal themselves as ‘original’ achievements at all.

Musical Ideas

The musical ideas that had spurred the experiments were in many ways “the natural outcome of the age, born at the same time in different minds.” For none other than the years and decades that followed proved that working with sargam was an important change that was taking place in Hindustani music in general, a change in outlook that has been summarised in one of the most profound statements to have been made on the state of our music since the turn of this century: that “we have come now to approach music more through musical intelligence rather than musical imagination”—this was made by S.N.Ratanjankar, eminent educationist and musicologist of a generation ago.

Quite honestly, at one time some of the grand old masters did keep their students away from sources of “musical intelligence” such as the sargam, as they felt them to be short-cuts which on the long run hampered imagination. Our age, however, has felt that musical intelligence should be employed as an aid to musical imagination, though not as a substitute for it.

So the use of sargam has played an important role in the evolution of many gharanas in the last generation.

And whether or not his direct disciples followed up the sargam element in Ustad Abdul Karim Khan Saheb’s gayaki, the fact remains that musical ideas appear in the environment long before they climax into a gharana style. And though the gharanas are the official homes of various gayakis, they have broader bases than those which meet our eye-bases that converge on their outer circles. However, gharana nuclei remain.

Gharana rebels think otherwise, though. A sizeable number, they have—unfortunately—been known to rebel against the concept for the wrong reasons. For though the severe regimentation of the gharana is certainly worth questioning, the problem lies not so much in the redundancy of the gharana itself, as it does in its music being sung without its creative silences.

For it is perhaps easier to simply breathe life into notes and raga scales, but to infuse age-old structure-types with an inner glow involves a level of an anguished effort that can be termed as truly a dialectical interaction with tradition. Few can survive the life-long holocaust that this entails—and the easy way out is to pursue elements of style at the level of simple melody on the one hand and blinding virtuosity on another. No wonder Pakistan’s Ghulam Ali echoed the words of many master musicians when he said in a lively A.I.R. interview recorded in Punjabi: “To be able to sing is one thing, to know music is yet another”.

(To be continued in the next issue).



S.K. Lakshminarayana (Babu) page

.L. E. I. S. U. R. E.**PHOTO QUIZ**

Name these legendary vocalists?

QUIZ OF FINE ARTS..10

1. What is absolute dance?
2. It is same as -----.
3. What is a Fundamental raga?
4. What are Frets?
5. What are they made of?
6. What do you know about veena frets?
7. What do you know about sitar frets?
8. What are Anga taalās?
9. Mention the opposite to them?
10. What is Anunasika?

SOLUTION TO QUIZ...10

1. A dance composed and performed simply as pure dance.
2. Nritya.
3. A Melakarta or janaka raga as opposed to the derivative orjanya raga.
4. The thin strips of metal placed across the finger-board of the veena, sitar and similar instruments. They indicate the swara sthanas or the positions of the notes in the octave and help in correct stopping.
5. Brass, bronze or silver.
6. They are half-round bars of metal. They are fixed on the waxy ledge.
7. They are elliptical in shape and are secured to the stem by metallic springs or strings of gut passing underneath the stem.
8. Talas counted by their constituent angas. 18.
9. 35 Soohadi talas wherein finger-counts find a place.
10. Nasal tone: singing with a nasal tone is one of the defects in singing.

**SOLUTION TO PHOTO QUIZ**

Top: Ustad Bade Ghulam Ali of Patiala gharana.

Bottom: Ustad Amir Khan of Indore.

Gunagrahi
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